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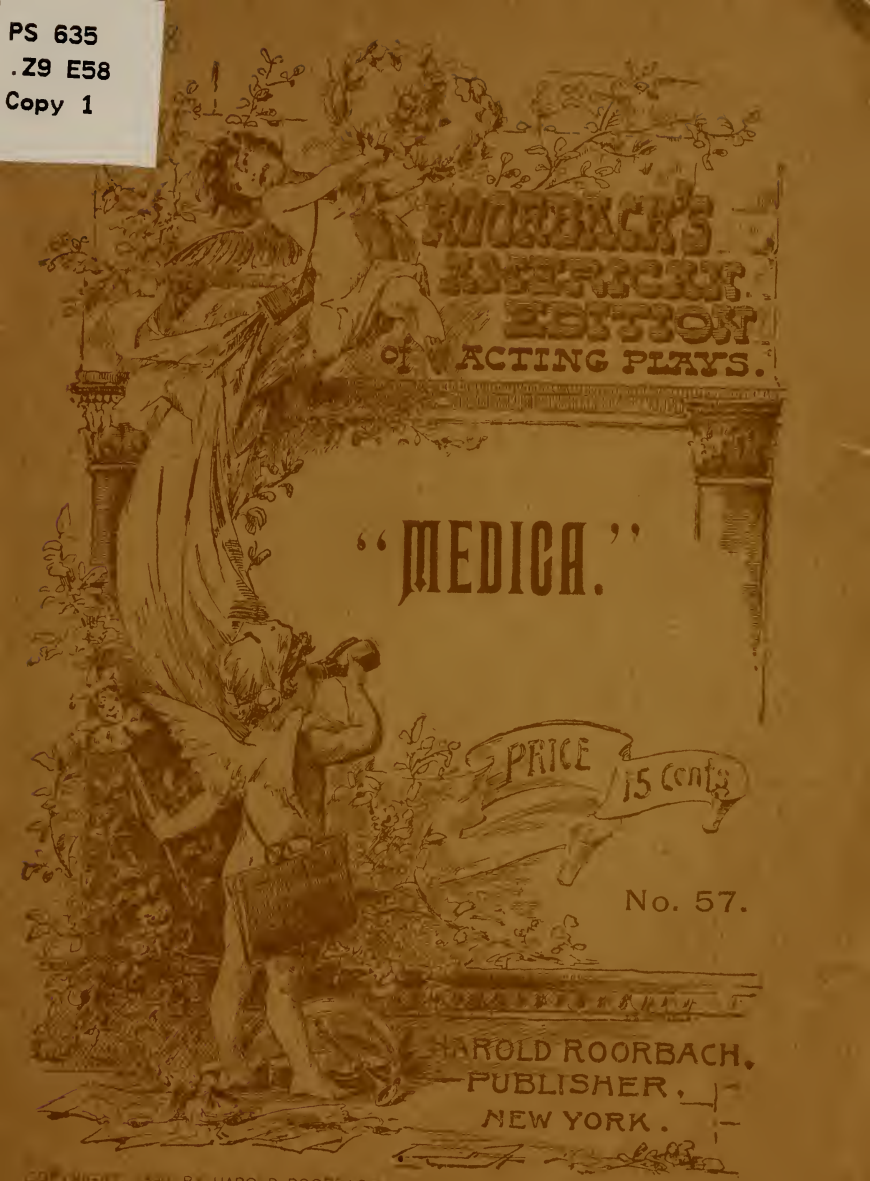

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"MEDICA"

A FARCE IN ONE ACT

BY

WALTER K. ENGLE

AUTHOR OF "BUMPS," "SPIRITUALISM," "CHESTNUTS," ETC

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"MEDICA."

CAST OF CHARACTERS.

DR. KOCH, ... *The discoverer of a celebrated cure.*
JACOB PRANKS, ... *A darkey servant.*
JASPER NOGOOD, ... *A darkey Professor.*
HART HARTACHE,
COUGH CONSUMPTION,
BILLY FITTS,
SAMMY GOUT, ... *The doctor's Patients.*

TIME OF PLAYING—THIRTY-FIVE MINUTES.

COSTUMES.

DR. KOCH. Light coat and trousers, white vest; high hat; iron-grey bald wig and side whiskers; cane and grip-sack; office coat.

JACOB PRANKS. Black trousers, white shirt, red vest; wears small derby hat. Black face.

JASPER NOGOOD. White trousers, yellow vest, linen duster; very old high hat; black face; carries carpet-bag containing a hammer, an axe and a saw.

HART HARTACHE. Old coat, buttoned up close, and trousers of any description; straw hat. Face made up very red.

COUGH CONSUMPTION. Overcoat, buttoned up close, trousers hitched very high, slouch hat. Face made up pale, to give a sickly look.

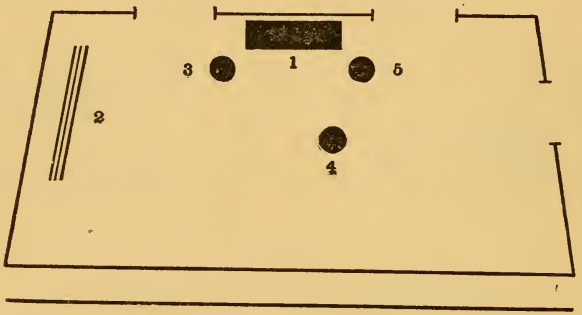
BILLY FITTS. Black coat and trousers, red shirt, slouch hat. Made up to look as tough as possible.

SAMMY GOUT. Linen duster, old trousers, straw hat. He carries a crutch, and has one foot bandaged.

PROPERTIES.

Carpet down; furniture as per scene-plot; battery on table; 2 stuffed clubs; tin funnel; boxes, bottles marked "7" and "17," letters and book on table; beans for pills; map against flat; crash-box, red fire, and pistol (to be discharged at the explosion) off stage; cane and grip-sack for DR. KOCH; carpet-bag, containing hammer, axe and saw, for JASPER; crutch for SAMMY; broom for JAKE.

STAGE SETTING.



SCENE. A doctor's office in 3 G. Door L. C. and window R. C. in flat. Another door L. 2 E. 1. Table up C. against flat. 2. Screen R. 3, 4. and 5. chairs. Carpet down.

STAGE DIRECTIONS.

In observing, the player faces the audience. R. means right; L. left; C. center; R. C., right of center; L. C., left of center; 1, 2 or 3 G., first, second or third grooves; UP STAGE toward the flat or back scene; DOWN STAGE, toward the audience.

R. R. C. C. L. C. L

"MEDICA."

Scene.—*A doctor's office. Table, chairs, etc., as per diagram of stage setting.*

JAKE *discovered, sweeping.*

Jake. (*pausing in his work*) I'm gittin' tired ob dis job. Since de doctah discovered Lymph, he's almost crazy. Now he's got some big bills, and wants me to paste dem on de fences an' de bill-boards. I know what I'll do—I'll slap 'em on de windows an' de houses. I'll git square wid him. He gets about twenty letters ebery day ; den he writes about fifty himself, to de people, telling dem about his humbug medicine. An' ebery time he writes a letter I hab ter take it ter de post-office. Hello, here comes de Doc now !

Enter DR. KOCH, *door* L. C.

Doctor. Good-morning, Jacob. At work as usual, I see?

Jake. Yas, sir—dere is some letters wot come. (*pointing to table*)

Doctor. (*going to table*) Ah, some more people writing to me about my celebrated medicine. (*Opens letter and reads*) Very good. I tell you, I shall sell millions of bottles of my celebrated Lymph at——

Jake. Ten cents a bottle.

Doctor. No, sir ; I must have one dollar a bottle for every bottle sold. Then my name will be on every bill-board, in every newspaper in the land—" Dr. Koch's celebrated Lymph,"—oh, people will stare with astonishment.

Jake. Yes, de people will drop dead wid astonishment.

Doctor. See here, Jacob, don't let me hear you talk in that manner again ; I won't stand it. Take these letters to the post-office,

(*giving him letters*) and mail them ; and get back as soon as possible, do you hear?

Jake. Yas, sir, I'll run all de way. [Exit, L. C.

Doctor. At last, my fortune's made. The discoverer of Lymph can snap his fingers at all the world. Engagements are offered to me from all parts of the country. Three days ago I received a letter from New York, urging me to go there at once—*at once!*—as there are ten patients in the hospital there, waiting to have me inject my lymph. I'll go, and charge them a hundred dollars each. That will be a thousand dollars—a start at a fortune. (*pompously*) I leave to-day at 3 P. M. I inserted an advertisement in this morning's paper, for a smart young man to assist my servant to attend to my business while I'm away. It's about time for some one to put in an appearance. (*knock at* L. C. *door*) At last, some one has come in answer to the advertisement, I suppose. (*turning toward the door*) Come in.

Enter JASPER NOGOOD, L. C.

Doctor. Well, what do you want?

Jasp. Nothin'.

Doctor. Then, why did you come in?

Jasp. Couldn't help it.

Doctor. How is that?

Jasp. A feller chased me in, an' he said "go in dar an' die."

Doctor. People don't die in here. Come, what can I do for you?

Jasp. Gimme a dollar.

Doctor. I don't give money away. Now, sir, tell me what you want.

Jasp. Anything I can lay my hands on.

Doctor. Now, see here ; if you don't tell me what you want, I'll throw you out.

Jasp. Are you Doc Night-Bell?

Doctor. No, sir, I am Doctor Koch.

Jasp. I saw Night Bell on de outside.

Doctor. That is the bell to pull at night.

Jasp. Well, I gave the thing a pull, an' de feller on de inside let go de string, an' I flew inter de gutter.

Doctor. (*angrily*) Why, sir, you have broken my bell—that will cost you fifty dollars.

Jasp. (*moving suddenly toward door*) Excuse *me*, I must see a man outside.

Doctor. Never mind ; we won't dispute about the bell. Only tell me whom you wish to see.

Jasp. I want ter see de doctah.

Doctor. I am he.
Jasp. Am who?
Doctor. The doctor.
Jasp. Well, go tell him I want ter see him.
Doctor. *I* am the doctor.
Jasper. All right, I can wait.
Doctor. Wait for whom?
Jasp. De doctah.
Doctor. (*impatiently*) I am the only doctor around the house.
Jasp. Go tell him I'm here.
Doctor. (*enraged*) See here, if you don't tell me what you want, I'll kick you out.
Jasp. I want de doctah.
Doctor. (*in despair*) I've told you any number of times that *I* am the doctor.
Jasp. Oh, dat's different! So *you* am de doctah? Shake! Why didn't yo' say dat befo'?
Doctor. Now, sir, what do you want?
Jasp. I cum fer de job.
Doctor. Ah, at last I have found you.
Jasp. (*starting off*) Yes, an' I can lose yo'.
Doctor. (*reassuringly*) Have no fear; my friend. You saw the advertisement in the paper, and came to apply for the situation?
Jasp. What am dat? Sumfin good ter eat?
Doctor. I will explain. That is a word used when you advertise for help——
Jasp. Oh, dat's different.
Doctor. Now, sir, let's come to business. What do you know about doctoring?
Jasp. Oh, I's a great doctah, I is. Here's my tools.
[*Throws hammer, saw and axe upon floor.*
Doctor. Very good. Have you ever been through college?
Jasp. Yassir. I went froo in about fifteen minutes.
Doctor. (*surprised*) How was that?
Jasp. I went in de front do' an' gave a feller some sass, an' he kicked me outen de back do'.
Doctor. That was a quick course.
Jasp. Dat's de way I does business.
Doctor. Now I will explain my medicines to you, and then I'll tell you what I want you to do. Have you any money?
Jasp. Have I? Well, I should say so. I have a new dollar bill.
Doctor. I see you are very proud of it.
Jasp. Yo' can see dat, but yo' can't see de dollah.
Doctor. I don't want to see it. Now to explain. Here (*going to table and indicating*) is my No. 17, the great gout cure.

Should any one come in here with the gout, rub his limb with this, charge him a dollar, and he will go out——

Jasp. Dead.

Doctor. No, sir; a well man. Next (*indicating bottle*) is my No. 7, the great infant medicine. Now, if a lady should come in, with a baby in her arms——

Jasp. Throw her out!

Doctor. No, sir. Give the baby one bottle of this, and the child will never cry again.

Jasp. Neither will the mother.

Doctor. Next (*indicating*) is my celebrated elixir of life.

Jasp. I cyan't help dat!

Doctor. Help what?

Jasp. If yer licks yer wife.

Doctor. You don't understand.

Jasper. Neder does my dollar.

Doctor. I don't want your dollar. Now listen. I said Elixir of Life—it's for cramps. If any one should come in here with cramps, one glass of this will give——

Jasp. More cramps.

Doctor. No, sir; one glass will give relief, and two glasses will cure. Next (*indicating*) is the most wonderful medicine of the age—my world-famed Lymph! Should any one come in here suffering with consumption, take this instrument, pour some of the medicine in here (*showing* JASPER *how to manipulate*), inject the contents into the patient's side, and in a few minutes the consumption is gone.

Jasp. Yes, so is de patient.

Doctor. No, sir; the patient is well. Now, here is my book (*picking up book*) which explains all about the different diseases. In the first place, here is the small-pox——

Jasp. (*hastily bolting toward door*) In de second place, here is where I go out.

Doctor. Come back; you don't understand. There is no real small-pox here, only a printed receipt telling you how to treat the disease.

Jasp. (*returning*) Oh, dat's different.

Doctor. The last thing is my electric battery. (*pointing to it*) Now, for instance, should a dead man walk in here——

Jasp. (*moving toward door*) Now, fer instance, I'll bid yo' good day.

Doctor. Come here, sir; let me explain. This is only *suppose* a dead man should come in. I know it is impossible for a dead man to walk in here, but suppose a man should die here. Just put these (*indicating handles*) into his hands and pull this (*biz.*) and in five minutes he will walk out alive.

Jasp. (*grinning and rubbing his hands*) Oh, won't I hab a picnic wid dat!

Doctor. Now, sir, you must be careful not to sit on the battery. If you should, it would explode and blow you to pieces.

Jasp. I keep away frum dat.

Doctor. Now, what I want of you is to take care of my office, with my servant's assistance. I am going to New York for a few days, and while I'm away you and my servant will attend to my patients. Your wages, you understand, will be one dollar per week.

Jasp. One dollah! Excuse me while I weep. [*Weeps.*

Doctor. Isn't that enough?

Jasp. (*going*) Good-bye. I want ter see a man outside.

Doctor. Here, I'll give you two dollars. How will that suit you?

Jasp. Oh, dat's different!

Doctor. Now, you look over the bottles while I'm packing my grip-sack. I'll be back in a few minutes. [Exit, L. 2 E.

Jasp. Oh, won't I have a picnic here!

Enter JAKE, L. C.

Jake. Oh, look at de niggah!

Jasp. (*excited*) Yo's de niggah wot hit me wid a brick.

Jake. (*threateningly*) Yo's a liar!

Jasp. See heah, I don' 'low no niggah ter call me dat.

Jake. Keep away frum me—I'll cut yo' deep.

Jasp. Get out, yo' mud faced parrot!

[*They grow more and more excited.*

Jake. Take off your coat an' I'll slash yo' ter pieces.

Jasp. (*picking up axe*) Yo' will! I'll hit yo' wid dis axe if yo' monkey wid me.

[JASPER *rushes at* JAKE *and chases him around the office.*

Enter DR. KOCH, L. 2 E.

Doctor. Here! Here! What's all this about?

Jasp. He's de niggah wot hit me wid a brick an' 'most broke me back.

Jake. Yes, an' if I come ober dar, I'll break your face.

Jasp. Oh, let me hit him wid de axe!

Doctor. Now, come, come, this will never do—it's all a mistake. I can't go away and leave you gentlemen in this manner. Come, now, make friends. (DOCTOR *walks down stage with* JASPER *on one side, and* JAKE *on the other*) That's right, shake hands. (*they do so*) Now, remember, attend to my patients properly, and don't forget to charge them for the medicines they get. Jake, you go and get my coat, hat and cane; it's time for me to start for the

depot. (JAKE *gets them, and the* DOCTOR *puts on hat and coat and takes cane*) Now be very careful about fire and thieves, and see that everything is securely locked at night. I'm off now; good-bye.

Jake *and* Jasp. Good-bye, doctah.

Doctor. Good-bye. Remember the battery—don't sit on top of it. Good-bye. [Exit, C. D.

Jasp. Oh, won't we hab a picnic here!

Jake. We'll hab a circus.

Jasp. I'll be de doctah, an' yo' my assistant.

Jake. Oh, no; I'll be de doctah.

Jasp. No, indeed; I was hired fo' de doctah.

Jake. We won't fight about it; I'll tell yo' what we'll do. Yo' be de doctah, an' I'll be your assistant. When somebody comes in yo' hide behind de screen, while I examine 'em. Den I'll call yo' out, an' we'll steal dere money.

Jasp. Dat's a go; oh, won't we hab fun!

Jake. Oh, why don't somebody come in?

Jasp. Dis is de happiest moment ob my life!

[*Knock at the door.*

Jake. Dere's a patient; get behind de screen. Come in!

[JASPER *goes behind screen.*

Enter HART HARTACHE, L. C.

Jake. What's de mattah?

Hart. (*mournfully*) Oh, I'm so sick.

Jake. Den sit down. [*Sets* HART *on chair.*

Hart. (*as before*) Are you the doctor?

Jake. I'm one ob dem; wait till I call de oder. (*goes* R. *and calls* DOCTAH!)

Enter JASPER, *from behind screen.*

Jasp. What's de trouble?

Jake. Dis man am sick.

Jasp. Is dat so? Den we must examine him. Jake, bring de examinator. [JAKE *brings funnel.*

Jasp. (*to* HART) Now sit up till I look at your gollinger.

Hart. (*dismally*) Oh, doctor, I'm so sick.

Jasp. Den yo' won't be sick long. Now let me see if yo' hab any corns on your heart.

Hart. (*as before*) Oh, doctor, I'm *so* sick.

Jasp. Now my assistant will examine yo'.

Jake. (*to* HART) Lemme feel your pulse. (*with mock consternation*) Your pulse am 350 by de clock!

Hart. Oh, *how* sick I am!
Jake. How much money hab yo' got?
Hart. Ten dollars——
Jake. (*aside*) Oh, Jasper, ten dollahs! We must hab 'em.
Hart. You can have it if you cure me.
Jake. (*to* HART) Oh, we'll cure yo'. Now, dere's two different ways ob takin' our medicine. Will yo' hab it de inward or de outward way?
Hart. Which is the easiest?
Jake. Oh, de outward.
Hart. Then give it to me the outward way.
Jake. (*to* JASPER) Doctah, he wants de outward treatment.
Jasp. Dat's good; now we must first put him in de propah position.

They lay HART *over a chair, with his back toward the audience; each takes up a stuffed club.*

Hart. Rembember, doctor, give it to me mild at first.
Jasp. Oh, yo'll get it mild enough. (*to* JAKE) Am yo' ready?
Jake. All ready.
Jasp. Den let 'er go!

They pound HARTACHE *until he gets up. Then they grab him and throw him out of the window. Glass crash outside.*

Jasp. Dat sounds as if he broke somet'ing.
Jake. (*rubbing his hands*) Oh, didn't we gib we gib him de outward treatment!
Jasp. (*suddenly*) We forgot dem ten dollahs!
Jake. Dat's what we did! We'll make dat up on de next one.
Jasp. I don't like dat screen business. I tole yo' what—we'll sit at de table, an' when de next one comes in we can bofe grab him. Den yo' throw him around while I steal his money.
Jake. Yes, dat's a good way. [*Knock at door.*
Jasp. Here comes anudder.
Jake. Come in. [*They sit each side of table.*

Enter COUGH CONSUMPTION, L. C. JAKE *and* JASPER *grab him, go through his pockets, steal his watch, money, etc.*

Cough. (*gasping*) Oh, I am dying!
Jasp. Come sit on dis chair. (*business*) I'll hab dem fellers arrested wot kicked yo'.
Cough. Oh, doctor! Oh, doctor! (*coughs*)

Jasp. Wot's de mattah?
Cough. I am so sick.
Jasp. Does yo' want ter be examined?
Cough. Yes, doctor.
Jasp. (*aside*) Oh, Jake, he wants ter be examined!
Jake. (*grimly*) Oh, we'll examine him.
Jasp. (*to* JAKE) Yo' go look fo' de tools.

JAKE *gets stuffed clubs and hammer.* JASPER *takes hammer and hits* COUGH *on back.*

Cough. (*shrinking*) Be careful, doctor; you hurt me.
Jasp. (*to* COUGH) Now den, yo' mus' fust take some pills. (*to* JAKE) Jake, get de pills.
Jake. Heah dey am, doctah. [*They give pills to* COUGH, *through the funnel.*
Jasp. How does yo' feel now?
Cough. (*exhausted*) Worse, doctor.
Jasp. Jake, will we do de fly act?
Jake. Dat's it doctah; yo' git him ready and I'll fix up de trip.
Jasp. (*to* COUGH) Now, sir, am yo' married or single?
Cough. Single.
Jasp. Dat's good; your wife won't miss yo'. Hab yo' anyt'ing to tell your friends?
Cough. No, doctor; my friends are all dead.
Jasp. Dat's good; dey'll meet yo' when yo' git dar. (COUGH *crosses his leg*) Don't cross your legs; yo' might git tangled up on dis trip. Did yo' make your will befo' yo' came in heah?
Cough. I did not, doctor.
Jasp. Den yo' won't get a chance. (*to* JAKE) Jake, look if dere's a wagon passing de window.
Jake. (*looking out of window*) Dere is none, doctah.
Jasp. Well, good-bye, sick man.
Jake. Good-bye; I hope you'll enjoy dis trip.
Cough. (*remonstrating*) You're not going to leave me, doctah.
Jasp. No, yo's going to lebe us.
Jake. (*going to map, and pointing*) Here's a map ob de trip yo's going to take.
Cough. I'm not going to take any trip.
Jasp. Oh, yes, yo' am. (*to* JAKE) Jake, am yo' ready wid de experiment?
Jake. Yes, I is doctah.
Jasp. Den try de examinator.

They grab COUGH, *run him around the office, hitting him with the stuffed clubs. Then they throw him out of the window. Glass crash outside.*

Jake. Ain't we dandy doctahs!
Jasp. I wondah if dey'll come back.
Jake. I 'spects not; dey don't like our medicine.
Jasp. I wonder if any more will come.
Jake. De next one dat comes, we'll dissect him.
Jasp. How does yo' do dat?
Jake. Cut him up.
Jasp. Den we'll see wot's inside ob him. [*Knock at door.*
Jake. Here comes anodder.
Jasp. Come in!

Enter BILLY FITTS, L. C. *They grab him, roll him on floor, steal his hat and coat, then sit him violently upon a chair.*

Jasp. (*to* FITTS) What's de mattah?
Fitts. Oh, doctor, I've got the fits.
Jasp. Does yo' want ter be treated?
Fitts. Yes, doctor.
Jasp. (*to* JAKE) Jake, he wants ter git examined.
Jake. (*grimly*) Dat's right—he'll git it.
Fitts. When I get these fits, I want to kill somebody. I have a revolver here, and sometimes I want to shoot people.
Jasp. (*cautiously*) How often does yo' git dose fits?
Fitts. Every five minutes.
Jasp. (*with great earnestness*) How long is it since yo' had de las' fit.
Fitts. About four minutes ago.
Jasp. (*alarmed, to* JAKE) Jake, he gits dem fits ebery five minutes, an' he had de las' one fo' minutes ago.
Jake. (*in great fright*) He shoots when he gets de fits!
Jasp. (*edging toward door*) He wants ter kill somebody!
Fitts. (*who has been sitting passively during the above, starts up suddenly*) Oh, doctor, I feel one coming on now! Here it comes——

FITTS *jumps up and chases the others about the stage;* JAKE *and* JASPER *grab* FITTS *and throw him out the door,* L. C.

Jasp. (*breathlessly*) Dat was a narrow escape.
Jake. I thought he'd shoot me.
Jasp. We're having lots ob fun here.

Jake. I's gettin' tired ob dis business; we ain't gettin' de money.

Jasp. I t'ink I'll pack up an' get out. If de doctah comes back, he'll hab us arrested.

Jake. (*very soberly*) An' we might go ter jail.

[*Knock at door.*

Jasp. Dere's anodder patient.

Jake. Come in.

Enter SAMMY GOUT, L. C.

Jake. (*to* GOUT) Heah, sit down heah on dis chair. What's de mattah?

Gout. I have the gout.

Jake. (*to* JASPER) Doctah, he's got de gout.

Jasp. Den we mus' examine him.

Gout. Yes, doctor, examine my foot.

Jasp. Jake, git de tools, an' we'll examine his foot.

[JAKE *gets saw, hammer, axe and clubs.*

Jake. Here dey am, doctah.

Jasp. (*to* JAKE) Now, yo' hole him while I sound his back.

[*Hits* GOUT *on back, with hammer.*

Gout. (*writhing*) Oh, doctor, you'll break my back.

Jake. Shut up, or we'll break your face.

Jasp. (*to* JAKE) I t'ink we must saw his foot off at de knee.

Gout. Oh, doctor, then I shall be lame.

Jasp. Maybe yo'll be dead.

Jake. (*to* JASPER) Shall I hold de foot, doctah.

Jasp. Yes, yo' hold de foot, an' I'll saw.

JAKE *holds foot and* JASPER *saws at leg;* GOUT *groans and yells.*

Jasp. (*pausing*) It won't come off. Guess we'll hab ter try de examinator.

They get the stuffed clubs and pound GOUT *on the back until he falls to the floor.*

Jake. Oh, Jasper, we've killed him!

Jasp. Den we'll get hung. Let's put de battery on him.

Jake. Yes, dat'll make him alive again.

Jasp. Yo' take his feet, an' I'll take his head, an' we'll put him on de chair.

They place GOUT *upon a chair, with his back toward the window.*

and put the handles in his hands. JASPER *then pulls the rod in battery, when a terrific explosion occurs which knocks* GOUT *out of the window.* JAKE *falls on stage* L., JASPER *falls* R. *Table and bottles upset. Red fire off stage.*

Enter DR. KOCH, *suddenly*, L. C.

Doctor. Great Heavens, what does this mean! I am ruined!
[*Falls on chair.*

QUICK CURTAIN.

H. THEYRE SMITH'S PLAYS.

Price, 15 Cents Each.

A CASE FOR EVICTION. One male and two female characters—light comedian, lady comedian and servant. Interior scene; modern costumes; time of playing, thirty minutes. This breezy little play is so true to life that everybody enjoys it and, as a matter of course, it is always highly successful. A young husband and wife have a visitor who makes them twice glad—glad when he comes and doubly glad when he goes. The difficulties that the young couple experience in getting rid of their guest, without hurting his feelings, are laughable in the extreme. The guest, by the way, is *heard* but not *seen*—which fact gives rise to much comical business. No scenery whatever is required; and as every-day costumes are worn, the piece can be produced successfully without the slightest trouble.

CUT OFF WITH A SHILLING. Two male and one female characters—juvenile man, old man and lady comedian. Scene, a sitting-room; modern costumes; time of playing, forty-five minutes. An exceedingly popular play, offering unusual opportunities for good acting. A young man who has married without his uncle's consent is cut off with a shilling. But the uncle meets his nephew's wife—not knowing who she is—and is so captivated by her wit, grace and beauty that, on learning who she is, he changes his mind, reinstates his nephew and allows the latter to return the shilling. The dialogue is witty, the action rapid, and the situations effective.

A HAPPY PAIR. One male, one female character—both light comedy. Scene, a nicely furnished room; modern costumes; time of playing, forty-five minutes. A brisk little play, full of action and giving numerous opportunities for clever work. While entirely free from all "low-comedy" business, it contains enough humor to be highly diverting. The quarrels of the "happy pair," and their final reconciliation can not fail to please, and the play is sure to give entire satisfaction either in the parlor or as a "curtain raiser" or afterpiece.

MY LORD IN LIVERY. Four male and three female characters—light comedian, low comedian, old man, utility, lady comedian and two walking ladies. Parlor scene; modern costumes; time of playing, fifty minutes. An unusually bright piece brimming over with wit and humor. The three young ladies who permit a comic servant to meet them on terms of equality under the belief that he is a nobleman masquerading like themselves—the happy-go-lucky young nobleman who is mistaken for a burglar—the comical old butler—all have a vast deal of laughable by-play and business. This play was a pronounced success in New York, and has been presented to crowded houses in all the principal cities of this country. The ease with which it may be staged, and the invariable success which attends it, make MY LORD IN LIVERY peculiarly adapted to the use of amateurs.

UNCLE'S WILL. Two male and one female characters—juvenile lead, old man and lady comedian. Scene, a sitting-room; costumes, modern; time of playing, thirty minutes. This brilliant little play is a prime favorite in both Europe and America, and is admirably adapted to the use of amateurs. The wit flashes like a diamond, and the dainty bits of humor scattered here and there keep up a constant ripple of pleased excitement. Each character is a star part. The dashing young naval officer, the comical old man—in which Mr. Davidge made a pronounced hit at the Fifth Avenue Theatre, New York—and the bright and spirited young lady, all are first class and worthy of the best talent in any dramatic club.

WHICH IS WHICH. Three male, three female characters—juvenile man, old man, utility, two juvenile ladies and old woman. Scene, a studio; costumes, modern; time of playing, fifty minutes. Excellent and much patronized by amateurs. The amusing perplexities of the poor artist, who can not tell which of his visitors is the heiress and which her penniless friend—who mistakes one for the other—who makes love to the rich girl, supposing that she is poor, and determines to marry her in spite of her supposed poverty—and who finally discovers that he has proposed to the heiress after all—combine to make this a delightful play.

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